



Department of Music
University of Alberta

IN TUNE Words on Music



University of Alberta
Edmonton, Canada



Department of Music

Message from the Chair:

Brenda assures me that *In Tune* is scheduled to arrive before Christmas, so I will take this opportunity to extend best wishes for a happy holiday season and a happy and healthy New Year to all our readers. I'm writing this in the midst of end of term concert preparations: the weekends have been filled with music, although the thoughts of final exams must also be starting to nag at the minds of our students. I suppose they are the ones who need best wishes most of all.

We are also looking forward to some of the major events of next term. You might want to take particular note of two: a benefit concert by Marek Jablonski in memory of Friema Boroditsky, proceeds to the Music Resources Centre; and the first part of the TriBach Artist-in-Residence visit by Paul Badura Skoda. I hope to see many of you there.

We begin a new adventure with this edition of *In Tune*. The Alumni Affairs office has provided us with around 400 names and as quickly as we can enter names and addresses into our mailing program we will be mailing the newsletter to graduates of the Department of Music. We have talked often about getting in touch with our alumni and I am pleased that we have finally taken the first step. I hope to hear from many of you.

Wesley Berg

Faculty Activities:

Helmut Brauss travelled to Germany in Oct. to perform a piano recital in Sindelfingen, as well as a joint concert with vocalist Kuniko Furuhashi in Pforzheim. Professor Brauss presented a masterclass and piano recital at Mount Royal College in Calgary during Dec.. On the occasion of the great composer's birthday, January 27th, Helmut Brauss will present a Mozart piano recital. . .

Alexandra Munn has been invited to give masterclasses at Medicine Hat College, Feb. 9th & 10th.

Wesley Berg has been invited to present a lecture in January to a gathering of Mennonite church musicians and scholars in Winnipeg. . . Works by **Garth Hobden**, **Piotri Corella** and **Alfred Fisher**, were recently broadcast on David Olds program "Transfigured Night," on CKLN Radio, Toronto.

Garth Hobden and **Piotri Corella** have been collaborating on an electro-acoustic work entitled "*Dreams of Ulysses*", which was recently chosen for an exhibition of Polish artists working in exile.

This will take place during Nov. & Dec. of 1991 in Warsaw. . . **William H Street**, as a representative of the Alberta Band Association, spent several days in Oct. & Nov. in Southern Alberta working with school band programs in Red Deer, Calgary and Okatoks. He also presented a lecture on Senior Sight-Reading for bands to the 1990 Alberta Music Conference in Calgary, Nov. 10. . . **Regula Qureshi** presented a voice/sarangi recital of Urdu poetry at a conference on Pakistan held at Villanova University, Philadelphia Nov. 17-19. . . The Dept. of Music made a strong showing at the First Annual Conference of the Society for Musical Traditions which brought together ethnomusicologists from across Canada.

(continued)

Faculty Activities continued

Held at the U of Calgary Oct. 26 & 27, 1990, the two-day program was organized by **Regula Qureshi**. Three faculty members and two graduate students in ethnomusicology presented papers: **Wesley Berg, Alfred Fisher, Regula Qureshi, Kenneth Chen, & Dorothy Leonard**.

Electroacoustic '91 - The Tour

On February 27, 1991, The Department of Music will have the opportunity to present a concert of electroacoustic works by some of Canada's leading exponents in this field.

The **ELECTRO TRACES ÉLECTRO** tour is sponsored by the Touring Office of the Canada Council, and two other sources: Ministère des Affaires Culturelles du Québec, and Secrétariat de Affaires Intergouvernementales Canadiennes du Québec. This exciting event is scheduled to be held in Convocation Hall, Arts Building at 8 pm, Feb. 27. The presentation will include works by Claude Schryer, Robert Normandeau, Christian Calon, and many other notable composers. Some of the works will include live performance, and eight composers/performers will be in attendance.

The Department is seeking additional outside funding to assist with the presentation of this event. Any donation or sponsorship would be gratefully accepted. If you have an interest in electronic music, please contact Garth Hobden for further information about this and other electronic music events.

Carnegie Hall, New York

In November, Professors Ratzlaff and Ollikkala travelled to New York to prepare Brahms' *Requiem* under the direction of Robert Shaw. Robert Shaw is well-known as a recording artist and choral educator and lived up to the acclaim which accompanies his name.

A total of 28 hours of rehearsal in the four days preceding the concert were an inspiring time of musical and technical growth under the meticulous guidance and musical wisdom of Shaw. His sincere desire to transform the written page into a clearly comprehensible, aesthetically pleasing aural presentation of the composer's will was evident in each of Shaw's words and gestures. Shaw enabled 150 singers from diverse backgrounds across North America to knit together into one unified body. These hours of musical communion culminated with a truly moving performance of Brahms' *Requiem* in Carnegie Hall.

Shaw's ability to inspire so many musicians to perform sometimes beyond their capabilities, creating a palpable communication link between them and the capacity audience at Carnegie Hall, is remarkable for a man in his mid-seventies.

It would be remiss not to mention that when Leonard Ratzlaff and Debra Ollikkala were not involved in rehearsals, they were enjoying as much of what New York has to offer as can be squeezed into a few hours a day -- concerts at Carnegie Hall, a Broadway show, the Met, a NY Knicks game at Madison Square Gardens, the Statue of Liberty, Metropolitan Museum of Art, and NY subways, taxis and restaurants. All-in-all a wonderful celebration of the 100th anniversary of Carnegie Hall.



Profile: Violet Archer

By J Whittle

The evening of 27 September brought a new honour to professor emerita Dr Violet Archer. The occasion was the tenth anniversary of the founding of the Prairie Region office of the Canadian Music Centre in Calgary, and the honour a citation recognizing her support of the Centre over the past decade. In particular, the award recalled an earlier celebration which took place in Calgary on 13 November 1987, when the Centre's library became the Violet Archer Library, acknowledging a generous endowment which she provided to fund the purchase of new scores and recordings for years to come.

Archer Profile continued

The gift was entirely characteristic. For, while it is as a composer and teacher that she is most widely known, she has placed herself just as consistently in the advocate's role -- for her own music, for the music of her colleagues and students, for the music of this century. One thinks of her service on the Board of the Canadian League of Composers in the 1970s, and of the Alberta Composers Association in the early 1980s; of the Canada Music Week events which she has organized each year since she arrived in Edmonton in 1962; of political activity -- she's currently lobbying the federal government for a system of incentive grants to publishers willing to issue Canadian works; of her faithful membership in the Edmonton branch of the Alberta Registered Music Teachers Association, where, at every opportunity, she encourages teachers, and through them their students, to "meet modern music". So while the Canadian Music Centre citation acknowledges a particular act of generosity, which has ensured that its library will be equipped to promote the music of a new generation of composers, it also gives public recognition to an attitude which has directed her activity throughout her career, and which constitutes one of her great contributions to the musical life of her city and her country.

Early career activities

That attitude was partly inspired, no doubt, by events of 40 and 50 years ago, when the help flowed in more than out, and it is certainly sustained by the memory of colleagues and friends who were her champions.

Archer Profile continued

George Little was such a one, Montreal conductor and educator, founder of the Montreal Bach Choir. From the Choir's beginning in 1951 Archer's works were part of the repertoire: *Landscapes, Three French-Canadian Folk Songs, Proud Horses, Songs of Prayer and Praise*. Successful public performances led to CBC broadcasts, and as the choir became known across the country, so did Archer's music. In a remarkably short time confidence grew to the point of supporting a major undertaking, the presentation of *The Bell: Cantata for Mixed Chorus and Orchestra*, Archer's graduating work at Yale, which received its premiere performance in a CBC broadcast on 4 February 1953 under George Little's direction. The work so impressed CBC music director Geoffrey Waddington that he later mounted a performance with CBC forces under his own direction, which was broadcast on CBC in May, 1956, recorded by the CBC Music Transcription Service, distributed to broadcasting agencies around the world, and ultimately included in the retrospective anthology of Archer recordings issued in 1983.

Academic Achievements

The association with George Little came just at the close of the formative period of Archer's career, at the beginning of her artistic maturity. Many readers will be familiar with the broad outlines of that career. First, student days at McGill, leading to the Mus. Bac. in 1936.

Archer Profile continued

Then a period of consolidation, supporting herself by working as a pianist, organist and percussionist, her growth as a composer guided by the Dean of Music at McGill, Douglas Clarke. Her period of study was highlighted by a series of lessons with Bartok in New York in the summer of 1942, and culminated in two years at Yale, where she received the MMus in 1949, having worked with Richard Donovan, and with the composer who undoubtedly exercised the greatest influence on her development, Paul Hindemith. Then the teaching career, beginning at McGill from 1943 to 1947, and continuing after her period of study at Yale with three years as composer in residence at North Texas State College in Denton, eight years as instructor in theoretical subjects and composition at the University of Oklahoma in Norman, and sixteen years as chairman of the Division of Theory and Composition at the University of Alberta.

And now, from the summer of 1978, retirement. Far from bringing a slackening of activity, it has provided the freedom to pursue with new concentration and vigour the activities on which she has focused from the beginning, advocacy certainly, and also teaching, but especially composition.

(Continued in the next issue, with some notes on Dr. Archer's recent activities and compositions.)

Program Previews:

Saturday, at 8 pm
January 12, 1991
Convocation Hall

ENCOUNTERS III: An eclectic program of music featuring a variety of performers. See the ENCOUNTERS article on pages 13 & 14 for program details. Tickets are \$5/Adults & \$3/Students and Seniors.

Thursday, at 7:30 pm
January 17, 1991
Humanities Ctr. LT #1

LECTURE: William Malm (University of Michigan)
"1000 Years of Japanese Traditional Music" Co-sponsored by Dept. of East Asian Languages & Literature. Free admission.

Thursday, at 8 pm
January 17, 1991
Convocation Hall

MASTERS STUDENT RECITAL: David Scott, composer.
Program: *Archipelago* (1990); *Labrys* (1990); *Five Short Songs* (1986); *Piano Variations* (1990); and *Guitar Sonata* (1984). Free admission.

Friday, 12 to 1 pm
January 18, 1991
Rm 1-29 Fine Arts Bldg.

LECTURE SERIES: William Malm (University of Michigan)
Video presentation on the Music of Kabuki. Co-sponsored by Dept. of East Asian Languages & Literature. Free admission.

Saturday, at 7 pm
January 19, 1991
Convocation Hall

BENEFIT CONCERT featuring **Marek Jablonski, pianist.**
Presented by the Boris Roubakine Piano Club in memory of Friema Boroditsky. See article on page 11 for program details.

Monday, at 12:00 pm
January 21, 1991
Convocation Hall

LECTURE/DEMONSTRATION: Jan Overduin (Wilfred Laurier University) *"Organ Works of Barrie Cabena"*
Free admission. See Organists News on page 12 for more information.

Sunday, at 8 pm
January 27, 1991
Convocation Hall

FACULTY RECITAL: Helmut Brauss, pianist. In celebration of the WA Mozart bicentennial. Program: *Fantasy K.396*, *Variations K.460*, & *Sonatas K.281*, *K.333*, and *K.576*. Free admission.
Co-sponsored by the Johann Strauss Foundation of Edmonton.

Tuesday, at 8 pm
January 29, 1991
Convocation Hall

TriBACH Artist-in-Residence Lecture: Paul Badura-Skoda.
"Problems in the interpretation of Mozart's piano works with a sideglance on other composers" Free admission.

Wed. & Mon., at 10 am
Jan. 30, & Feb. 4, 1991
Convocation Hall

TriBACH Artist-in-Residence Chamber Music Coaching with Paul Badura-Skoda. Participants will be chosen by prior audition. (For application information call 492-3263.) Free admission.

Program Previews continued

Wed. & Mon., at 8 pm
Jan. 30, & Feb. 4, 1991
Convocation Hall

TriBACH Artist-in-Residence Piano Masterclass
with Paul Badura-Skoda. Participants will be chosen by prior audition. (*For application information call 492-3263.*) Free admission.

Friday and Saturday
February 1 & 2, 1991
at 8 pm
Jubilee Auditorium

PAUL BADURA-SKODA, pianist, with the Edmonton Symphony Orchestra, Uri Mayer, conductor. Mr Badura Skoda will be performing Mozart's *Piano Concerto No. 18, K.456 in B-flat Major*. Contact the ESO Box Office or any BASS outlet for tickets.

Sunday, at 2 pm
February 3, 1991
Maclab Theatre

PAUL BADURA-SKODA, pianist, with the Edmonton Symphony Orchestra, Uri Mayer, conductor. Mr Badura Skoda will be performing Mozart's *Piano Concerto No. 18, K.456 in B-flat Major*. Contact the ESO Box Office or any BASS outlet for tickets.

Sunday, at 8 pm
February 3, 1991
Convocation Hall

MASTERS STUDENT RECITAL: The Contrapunctus Chamber Ensemble conducted by **Timothy Hankewich**, will perform Mozart's *Missa Longa, K.262, in C Major*. Free admission.

Thursday, at 3:30 pm
February 7, 1991
Rm 2-32 Fine Arts Bldg.

LECTURE SERIES: Christopher Lewis (University of Alberta) "*Tonal Syntax for an Atonal Vocabulary: The Case of Schönberg's op. 11*". Free admission.

Saturday, at 8 pm
February 9, 1991
Convocation Hall

ENCOUNTERS IV: An eclectic program of music featuring a variety of performers. See the ENCOUNTERS article on pages 13 & 14 for program details. Tickets are \$5/Adults & \$3/Students and Seniors.

Wednesday, at 8 pm
February 27, 1991
Convocation Hall

ELECTRO TRACES ÉLECTRO from Montreal
Sponsored in part by the Touring Office of the Canada Council
Free admission. (Please see the article on page 2 for details.)

Thursday, at 3:30 pm
February 28, 1991
Rm 2-32 Fine Arts Bldg.

LECTURE SERIES: Jacobus Kloppers (The King's College) "*The Controversy Regarding Bach's Creative Process*"
Free admission.

Thursday, at 8 pm
February 28, 1991
Convocation Hall

FACULTY RECITAL: Richard Troeger, harpsichordist/clavichordist
Debut of the Department of Music's new clavichord in a program devoted to works by JS Bach. Free admission.

January 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 New Year's Day	2	3	4	5
	6	7 First day of classes- Term II	8	9	10	11
						12 8:00pm *Concert: ENCOUNTERS III Convocation Hall
	13	14	15	16	17 7:30pm Lecture: William Malm, LT#1 Humanities Ctr. 8:00pm Masters Student Recital: David Scott, composer	18 12:00pm Lecture: William Malm, Rm.1-29 Fine Arts Bldg.
						19 7:00pm *Benefit Concert: Marek Jablonski, pianist Convocation Hall
20	21 12:00pm Lecture/ Demonstration: Jan Overduin, organist Convocation Hall	22	23	24	25	26
27 8:00pm Faculty Recital: Helmut Brauss, pianist, Con Hall	28	29 8:00pm Lecture: Paul Badura- Skoda Convocation Hall	30 10:00am Chamber Music Coaching: Paul Badura- Skoda, Con Hall 8:00pm Piano Masterclass: Paul Badura-Skoda Con Hall	31	 TRiBACH ARTIST-IN-RESIDENCE	
TriBACH Artist-in-Residence: PAUL BADURA-SKODA						

EVENTS ARE SUBJECT TO CHANGE.

February 1991

Concerts & Events

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY



TRI BACH
ARTIST IN RESIDENCE

1 8:00pm *Concert: Paul Badura-Skoda, pianist & Edmonton Symphony Orchestra, Jubilee Auditorium	2 8:00pm *Concert: Paul Badura-Skoda, pianist with Edmonton Symphony Orchestra at the Jubilee Auditorium
TriBACH Artist-in-Residence: PAUL BADURA-SKODA	

3 2:00pm *Concert: Paul Badura-Skoda & ESO, Maclab Theatre 8:00pm Masters Recital: Timothy Hankewich, conductor	4 10:00am Chamber Music Coaching: Paul Badura-Skoda, Con Hall 8:00pm Piano Masterclass: Paul Badura-Skoda, Con Hall	5	6	7 3:30pm Lecture: Christopher Lewis Rm 2-32 Fine Arts Bldg.	8	9 8:00pm *Concert: ENCOUNTERS IV Convocation Hall
TriBACH Artist-in-Residence: PAUL BADURA-SKODA						
10	11	12	13	14 Valentine's Day	15	16
17	18 Family Day	19	20	21	22	23
Reading Week						
24	25	26	27 8:00pm Concert: Electro Traces Electro, Convocation Hall (Tentative. Please call to confirm.)	28 3:30pm Lecture: Jacobus Kloppers Rm 2-32 Fine Arts Bldg. 8:00pm Faculty Recital: Richard Troeger, harpsichordist/clavichordist, Convocation Hall		

EVENTS ARE SUBJECT TO CHANGE.

General Concert Information:

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building. Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated by an asterisk (*) on the calendar of events. Tickets are \$5 for adults and \$3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Building, during office hours (8:30 am to noon and 1:00 to 4:30 pm Monday-Friday).

In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

PLEASE NOTE: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any additions or deletions to our schedule).

IN TUNE: Words on Music is published bi-monthly by the University of Alberta, Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, (403)492-3263. Letters from our readers are welcome. Editor-in-Chief: Wesley Berg, Managing Editor: Brenda Musselman.

Campus Map



-  -CONVOCATION HALL/ARTS BUILDING
-  -FINE ARTS BUILDING
-  -PARKING AREAS
-  LRT -LRT CONSTRUCTION

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M.V.A. Department of Art and Design

Student and Alumni Activities:

The following alumni are enrolled in PhD programs across Canada: **John Doerksen** (MMus 1990) in music theory at the University of Western Ontario; **Andrew Zinck** (MMus 1990) in musicology at the University of Toronto; **Glen Ethier** (MMus 1990) in music theory at the University of British Columbia; and **Kenneth Chen** (MMus 1990) in ethnomusicology at the University of Alberta. . . DMus candidate **Joachim Segger** will perform Mozart's *Piano Concerto No. 18 in B-flat Major, K.456* with the Edmonton Symphony Orchestra at Spruce Grove's Horizon Stage on Jan. 25th. . . **David Scott**, MMus candidate in composition, was recently awarded the William Rea Scholarship and a Manitoba Arts Council Merit Award. Two of his works were also performed recently: *Variations* for clarinet & cello in Winnipeg (Nov. '90), and *Five Short Songs* for mezzo-soprano, viola & piano in Ottawa (Dec. '90). David will present a full recital of recent and not-so-recent works on Jan. 17 at Convocation Hall. . . **Michael Redshaw** (DMus 1990) was recently awarded a William Rea Scholarship. . . The following undergraduate scholarships and awards were recently presented: The Edmonton Musical Club Scholarship: **Danielle Wessel**; The Lloyd Thomas Award: **Allison Storochuk**; The Symphony Women's Educational Trust Fund Award: **Charles Stolte, Michael Gau, Cathryn Perrier, Dorren Kuschminder**; The Eva Shaw Memorial Prize: **Tammy-Jo Mortensen**; The Italian Women's Society Scholarship: **Jeri-Mae Astolfi**. . . **Roger Admiral** (MMus 1990) received the Flore Shaw Graduate Scholarship in Music.

It's 10 O'Clock -- Do you know where your classmates are?

This issue of In Tune has been mailed to alumni of Music programs. We want to keep in touch with our graduates and we're very interested to know about their professional accomplishments. So interested, in fact, that we'll include as much information as possible in future issues. If you are one of our graduates, we'd like to hear from you! Please contact us at the following address:

In Tune Alumni News
c/o Department of Music,
3 -82 Fine Arts Building,
University of Alberta,
Edmonton, Alberta T6G 2C9.

Madrigal Singers on CBC Stereo

On Sunday, December 2nd, the University of Alberta Madrigal Singers joined the Alberta Baroque Ensemble in a concert entitled *Music for a Festive Season* at Robertson-Wesley United Church. This exciting concert included a performance of *Magnificat* by Giacomo Perti and Giovanni Martini's *Domine, as adjuvandum me festina* by the Madrigal Singers under the direction of Leonard Ratzlaff.

These works were recorded by the CBC for broadcast on CBC Stereo's "ARTS NATIONAL" December 18 and will be aired a second time on "MOSTLY MUSIC", Monday, December 24 at 9:00 am, on CBC Stereo 90.9 FM.

A Benefit Concert featuring:

Marek Jablonski, pianist

Presented by the **Boris Roubakine Piano Club** in memory of one of their members, *Friema Boroditsky*, with proceeds to the University of Alberta Music Resources Centre.

Saturday, January 19, 1991, at 7 pm
in Convocation Hall, Arts Building

- 7:00 pm Pre-concert recital with Susan Cottrell, violinist and Susana Singer, pianist with works by Veracini, Ravel and Saint-Saens.
- 7:30 pm Yamaha Champagne Interlude
- 8:15 pm Main concert with Marek Jablonski. Program: works by Schubert, Brahms, Debussy, Fauré and Albeniz.

Tickets: \$20/Adults & \$14/Students & Seniors. Available from Yamaha Piano and Organs, Oliver Music, The Gramophone, Baldwin Pianos & Organs and the Department of Music.

Visiting Lecturer:

Dr William P Malm, world-renowned specialist on Japanese music and distinguished professor of music at the University of Michigan, is visiting the University of Alberta January 16-18, 1991.

The highlight of his stay is an illustrated lecture entitled "*One Thousand Years of Japanese Traditional Music*", to be held Thursday, Jan. 17 at 7:30 pm in Lecture Theatre #1, Humanities Centre. Free admission.

On Friday, January 18, Professor Malm will make a video presentation on the Music of Kabuki in Rm 1-29 Fine Arts Bldg. from 12:00 to 1:00 pm. Free admission.

Professor Malm has written several books on Japanese music including the ground-breaking Japanese Music and Musical Instruments (1959), Studies in Kabuki (1978) and Six Hidden Views of Japanese Music (1986). He is a past President of the Society for Ethnomusicology and has received numerous awards for his outstanding work. Professor Malm's visit is co-sponsored by the Department of East Asian Languages and Literature and generously supported by the Consulate General of Japan in Edmonton.

New Look for In Tune

The next issue of **In Tune** will be produced using a new format. The new size of 8½ by 11 inches will enable us to save time, energy and money, while allowing us more space to bring you photos, stories and concert information. As always, we welcome your suggestions.

Organists News

Calgary International Organ Festival details: U of A organ student Glen Segger performed Brahms' *Prelude and Fugue in G minor* in a masterclass given by Russell Saunders. Glen did an excellent job in spite of the television cameras and crowded conditions on the balcony of St. Mary's Cathedral. The students were very impressed with the commissioned work, *Snow Walker*, by Michael Colgrass and were able to discuss aspects of the work with the composer. The experience of attending such an event and participating in the workshops and masterclass was unique and valuable. Participation was facilitated by alumni donations dispersed from the Alma Mater Fund. We gratefully acknowledge this support.

Recitals: The noon-hour student organ recital series has been successfully launched with three colourful and enjoyable recitals. Upcoming recitals will be on Wednesdays: Feb. 6, March 13 and April 10. Admission is free, all are welcome and encouraged to attend.

Lecture: Organist Jan Overduin, Professor of Organ and Church Music at Wilfred Laurier University, will give a lecture on the organ works of Canadian composer Barrie Cabena in January 21, 1991 in Convocation Hall beginning at noon. Richard Van der Woude will perform a work of Cabena's to initiate the lecture-demonstration. Admission is free and open to the public.

DONATIONS

The National Congress of Italian-Canadians has laid the groundwork for an endowment to support opera productions with a generous donation earmarked for that purpose. Increasing costs and decreasing levels of funding have meant fewer opera productions -- our "annual" opera production is presented only every two years or when financially possible. The production of Mozart's *The Magic Flute*, planned for the Mozart bicentenary in 1991, had to be cancelled for lack of financial support. While the cancellation of our opera productions has an impact on the overall cultural quality-of-life in Edmonton, the greatest impact is on Music students who are deprived of the opportunity to participate in an event which is vital to their musical training. The generosity and foresight of the National Congress of Italian-Canadians has begun to secure the future of opera education in the Department of Music.

The Boris Roubakine Piano Club has scheduled a benefit concert with Edmonton-born pianist Marek Jablonski for Saturday, January 19, 1991 in Convocation Hall. A pre-concert recital will feature violinist Susan Cottrell. Proceeds from this concert, which is dedicated to the memory of Friema Boroditsky, will be donated to the Music Resources Centre, our library of printed music and sound recordings. Students, faculty members and borrowers from the community alike will benefit from this donation. Further information and ticket prices are to be found on page 11 of this issue.

The ENCOUNTERS Series:

The premier series of the Music Department

Since 1985 the ENCOUNTERS series has been a major feature of the concert scene in Edmonton. It was the brainchild of its artistic director, Malcolm Forsyth who, with the assistance of first Leonard Ratzlaff and recently William H Street, has attempted to compile each season four challenging programs of the highest artistic standards. Its establishment was in answer to two perceived needs: namely, (i) the absence of programs in today's musical society where the audience, including our own students, could encounter repertoire that was not only new to them, but in a medium which they might easily pass by in their particular discipline, and (ii) the need to make possible performances of repertoire which involve those very mixed ensembles which are less frequently assembled.

Thus it is that our philosophy remains to provide the musical public with the opportunity to expect the unexpected, to hear repertory from different eras and in different styles, in addition to recognised masterworks. In the short history of the series we have paid frequent homage to Brahms, Schubert and Mendelssohn, for example, but offerings have also included the likes of Crumb, Froberger, Rota, Barber and Bax.

This year we pay special attention to Mozart, as in the bicentenary of his death. Each program in 1991 will feature a work of his; some of celebrated greatness, and others from the fringes of his enormous output.

ENCOUNTERS III

Saturday, January 12, 1991 at 8 pm

Paul Hindemith - *Trio, opus 47*

While teaching viola and composition in Berlin, Hindemith developed a close relationship with his colleague - composer, conductor, pedagogue and saxophonist - Gustav Bumcke (1886-1963). Out of this relationship grew three important chamber works, including the Trio, opus 47 for piano, viola and tenor saxophone (or heckelphon), written in 1928. Hindemith explores the expressive and virtuoso solo characteristics of each of the three instruments as they play in solo, duet and eventually trio.

Performers: Michael Bowie, viola; William H Street, saxophone; Helmut Brauss, piano.

Ned Rorem - *Ariel, Five poems of Sylvia Plath, (1933-1963) for soprano, clarinet & piano*

The music was composed in New York during May, 1971 and the poems were published in 1965. "Plath became a spokeswoman for the angry, the disillusioned, the bewildered generations of the 1960s and 1970s." (from *Bitter Fame* written by Anne Stevenson.)

Performers: Debra Ollickala, soprano; Dennis Prime, clarinet; Alexandra Munn, piano.

WA Mozart - *Adagio in B minor, K.540 & Variations on an Air of Schikaneder K.613*

Two infrequently performed gems from the last two years of Mozart's life, the Adagio in B minor, K.540 epitomizes Mozart's tragic, introspective face, while the Variations represents Mozart's imperishable elegance and wit.

Performer: Alfred Fisher, piano.

ENCOUNTERS III continued

Toru Takemitsu - *Far from Chrysanthemums & November Fog*

This work, for violin and piano, was commissioned as part of the 2nd International Competition of Japan held in December, 1983 in Tokyo. The title was taken from a stanza of a poem entitled *In The Shadow* by Japanese poet Makoto Ooka.

Performers: Norman Nelson, violin; Michael Redshaw, piano.

Kelsey Jones - *Introduction & Fugue*

Kelsey Jones studied composition with Ernest MacMillan, Healey Willan, Leo Smith and Nadia Boulanger, before becoming Professor of Music (counterpoint and fugue) at McGill University. He retired from that position in 1984. *Introduction & Fugue* was first performed in 1960 as part of a concert devoted to works by members of the Canadian League of Composers at L'Ermitage in Montreal.

Performers: Norman Nelson, violin; Michael Redshaw, piano.

WA Mozart - *Quintet, K.452*

The Quintet in E-flat for Piano and Woodwinds was premiered by the composer on April 1, 1784. He wrote to his father immediately after, "I consider it to be the best work I have ever written - - how I wish you could have heard it - and how well it was performed."

Performers: Donald Hyder, oboe; Dennis Prime, clarinet; Diane Persson, bassoon; Kay McCallister, horn; Alexandra Munn, piano.

ENCOUNTERS IV

Saturday, February 9, 1991 at 8 pm

Frederic Rzewski - *The People United will never be defeated*

This work, written in 1975, consists of a set of 36 variations on a Chilean popular song. It is considered one of the most important of recent piano works.

Performer: Stéphane Lemelin, piano.

Arnold Schönberg - *Das Buch der Hängenden Gärten*

Composed in 1908 to poetry by Stefan George (1868-1933), this work is a poignant reflection of George's impassioned yet ambiguous poetry. The music is highly chromatic, yet despite chromaticism the influence of Schumann can be found in Schönberg's treatment of the text and use of the piano. *Das Buch* is a cycle of condensed intensity, saturated with psychological and emotional import.

Performers: Debra Ollikkala, soprano; Alfred Fisher, piano.

WA Mozart - *Divertimento, K.439b & Sei Notturmi (Canzonette)*

Mozart was quick to champion the cause of the clarinet and basset horn in his symphonies, operas and chamber music. He is the composer who most frequently wrote for these instruments, and he adapted many of his works to include them in solo and ensemble roles.

Performers: Debra Ollikkala, soprano; Eileen O'Dwyer, mezzo-soprano; Leonard Ratzlaff, baritone; Dennis Prime, Charles Hudelson & David Quinn, clarinets & basset horns.

PAUL BADURA-SKODA

TriBACH Artist-in-Residence January 28 through February 4, 1991.



TriBACH
ARTIST IN RESIDENCE

World-renowned pianist PAUL BADURA-SKODA was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna.

Paul Badura-Skoda was "discovered" as early as 1949 by Wilhelm Furtwängler and Herbert von Karajan appearing as soloist in their concerts. These performances, as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist and laid the foundation for an international career that has taken him to all parts of the globe.

He is renowned for mastering the non-legato touch in Mozart's works to such an extent that clarity is maintained even in the most rapid passages.

Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composers' intentions. Mr Badura-Skoda has co-authored with his wife, Dr Eva Badura-Skoda, "*Interpreting Mozart on the Keyboard*", a book which has been translated into six languages.

Please see **Program Previews** inside for specific event information. Tickets for the Edmonton Symphony Orchestra performances are available at the ESO Box Office and all BASS outlets. All other events are presented free of charge. For further information please call 492-0592 for a recorded message.

Participants for the masterclasses and coaching sessions will be chosen based on the results of a prior audition. Call for audition application forms: Dept. of Music, 492-3263.